ISSN 0828-5918

AARDVARK-VANAHEIM PRESENTS

# CEREBUS JAM

1
APR

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# NOTE • FROM • THE PRESIDENT

This one took a while to do, kids.

I don't think I've ever been so proud of a project that I've been involved in as I am with this first issue of the Jam.

For the continuity freaks out there, Fort Columbia is in the Tcapmin Kingdoms, just north of the Wall of Tsi. The story takes place in 1402 at a time when Cerebus was just vaguely involved with the Mercenary scene in the north east of Estarcion. He was in charge of supplies and administration (as well as bilking people out of their money at Diamondback, of course).

The Invention of Armour story takes place two years later. Bear has persuaded Cerebus that the real money is to be had in going freelance. They are between assignments (obviously) in this story.

Squinteye the Sailor takes place at a port in the far north, not quite as far north as Boreala, but definitely in the north. Cerebus is about nine years old in the story (1394) and has just run away from home for the first time. Relative to the Epic Stories, he is older than he was in "His First Fifth" (1391 age six), "Selling Insurance" (1393 age eight) and "The Girl Next Door" (1390 age five) and younger than he was in "A Friendly Reminder" (1403 age eighteen).

The narrator of "Cerebus versus the Spirit" has an exaggerated time sense since this story takes place between issues six and seven. The year is 1411 only three years before Cerebus became Pope.

I guess that's about all for now.

We're very glad you could make it, ladies and gentlemen. Thank you very much for waiting.

And now...

Cerebus Jam

## PERSONAL APPEARANCE

***APRIL 21***
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*(704) 333-5592*

***MAY 11***
***CAMELOT BOOKS***
*North Bay, Ontario*
*(705) 747-7111*


# CEREBUS JAM

NO. 1 APRIL 1985

**DAVE SIM**
President

**KAREN McKIEL**
Administrator

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## SCOTT AND BO HAMPTON

I thought these guys were a husband and wife team when I first read their names together at one of Shelton's Heroes Aren't Hard to Find Cons (Shelton and I are on a middle name basis).

It was at another Heroes Con that I persuaded them to do a Jam story. Friday night I went back to my room, pulled out six sheets of Marvel paper (I got it the same way Marvel artists get it --I lied about how much I needed) and wrote all the dialogue in blue pencil. The next morning when I got to the Aritsts' Tables, I gave the pages to Bo. He asked a couple of questions and started pencilling. Then Scott grabbed a page and started pencilling. All was well until one started pencilling on pages the other had begun. Accusations of "You've missed the whole point" "Not up **there**" and "You're not listening" flew like some magnificent simile (I stole that from Gore Vidal. If you haven't read **Duluth,** you should). Anyway, I left the pages with them and they arrived, Scott having pencilled and inked Scott and Bo having pencilled and inked Bo (or "Bow" if you will) I lettered the whole thing, pencilled and inked the Cerebus figures, inked Scott and Bo's legs on page 4 panel 3, pencilled and inked the background on page 2 panel 2. Scott and Bo changed the ending and wrote their own dialogue. I switched the ending back to the way I had it and kept a lot of their dialogue. If you want to see Scott and Bo's page six, you'll have to join the Fan Club. It'll be in the next newsletter.

Gerhard did everything else.

## MURPHY ANDERSON

I first spoke to Murphy Anderson when he visited Kitchener in connection with the colour separations work his company, Visual Concepts, Inc. would be doing on **normalman**. In the course of conversation, I asked if he would like to do a **Swords** back-up story. He said he would. It was this that prompted me to start thinking about a Jam book as an irregular title (which it is fated to be. Sorry guys, bi-monthly is out of the question).

I put the border tape on pages one and two, described what was going on, lettered page one, drew the figures on page three and lettered it, drew the figures and lettered five and six and then mailed the pages to Murphy. He pencilled the Hagbad Spleen figure and all the backgrounds on pages one and two, the Hagbad figure only on page four and Hagbad and the bridge on page five.

Murphy was one of my idols in the comics field when I was growing up (or at least getting taller). It was a great thrill for me to ink his work. A very skillful story-teller.

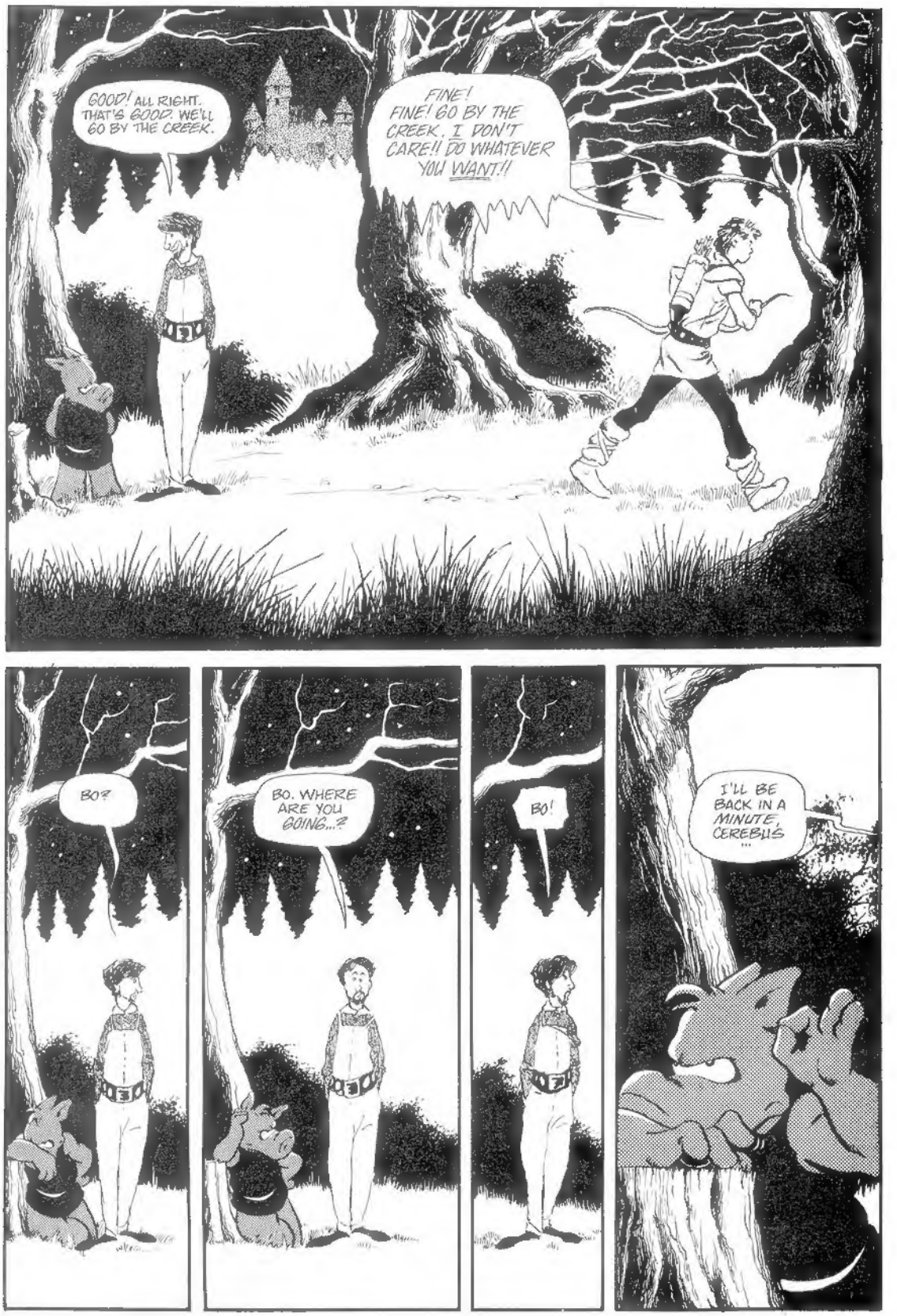
Gerhard did everything else.

THE DEFENS of FORT COLUMBIA
THIS IS REALLY NICE OF CEREBUS TO LEND US SOME MERCENARIES, ISN'T IT, BOZ? I THINK IT IS. IT'S SO NICE. IT REALLY IS
YEAH. REAL NICE.
WE HAVE TO HURRY, SO WE'LL GO THROUGH THE WOODS...
THE WOODS? THE WOODS? GOING DOWN BY THE CREEK IS FASTER. LETS GO BY THE CREEK...
SINCE WHEN IS THE CREEK FASTER THAN THE WOODS?
SINCE ALWAYS ... IT'S AT LEAST TWICE AS FAST...

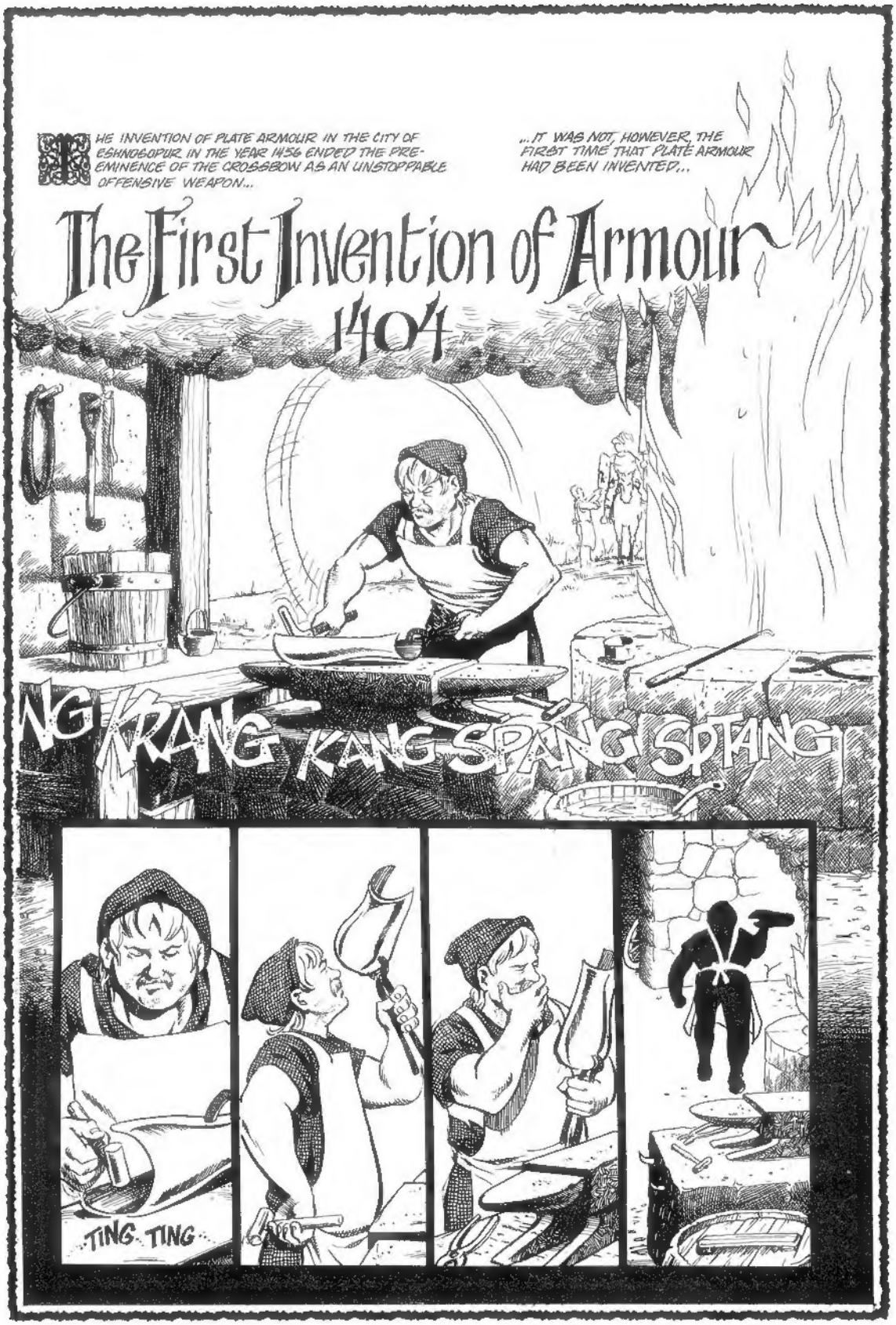
TWICE AS FAST!? THEY RUN PARALLEL TO EACH OTHER! HOW CAN ONE BE TWICE AS FAST...?
THE WOODS GO UP AND DOWN AND THE PATH CURVES OVER TOWARD THE APPLE ORCHARD!!
WHEREAS! WHEREAS! THE CREEK, ONCE YOU GET DOWN TO IT, RUNS STRAIGHT ALL THE WAY TO THE VALLEY!
☆!?*!!
LEMME SEE THIS THING
HERE! I'LL SHOW YOU! HERE'S THE CREEK ROUTE
SSKTCH
... AND HERE...
THIS IS THE WOODS ROUTE
THE WAY YOU HAVE IT DRAWN, IT LOOKS LIKE THE WOODS ROUTE ENDS UP IN PALAU...
SSASSSSSASSASSSSSASSSSSKTCH!

OKAY! REMEMBER WHEN WE WERE KIDS AND WE RIPPED ALL THE TOMATO PLANTS OUT OF MRS. BENDER'S GARDEN?
AND SHE CAME OUT AND SAW US AND WE BOTH RAN HOME?
OF COURSE I REMEMBER... WHAT'S THAT GOT TO DO WITH ...
JUST A MINUTE! LET ME FINISH! YOU RAN HOME THROUGH THE WOODS, AND I RAN HOME BY THE CREEK
TOING!
AND WHICH ONE OF US GOT HOME FIRST?
I DID
YOU DID NOT!!

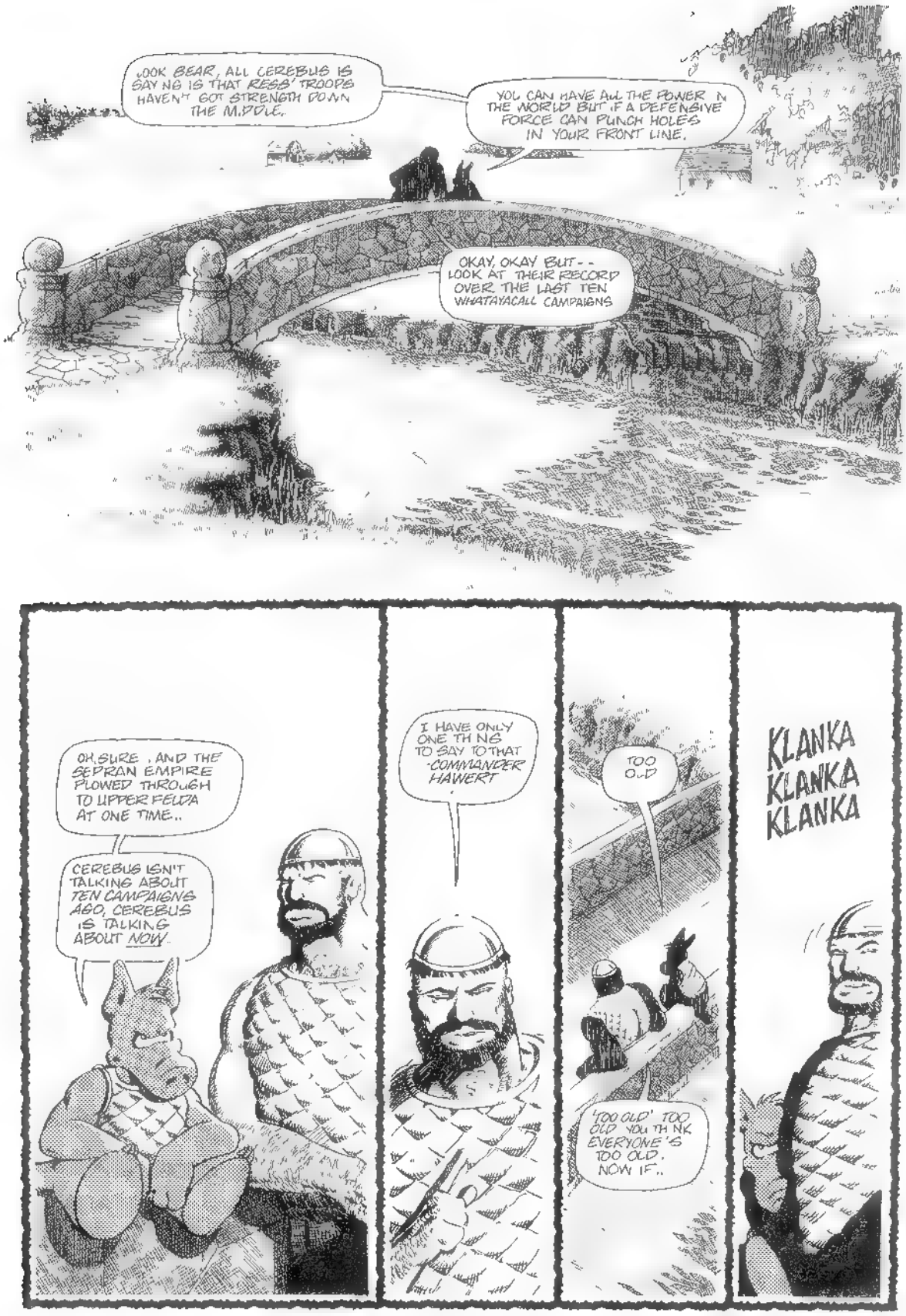
I DON'T KNOW WHY YOU'RE DOING THIS... YOU KNOW IT'S FASTER TO GO THROUGH THE WOODS
I DON'T KNOW ANYTHING OF THE KIND. THERE'S ALL THESE FALLEN TREES IN THE WOODS...
WHAT ARE YOU SAYING, SCOTT? ARE YOU SAYING YOU CAN'T STEP OVER A LOG?! IS THAT WHAT YOU'RE SAYING?
LET'S GET AN OBJECTIVE VIEWPOINT. CAN WE DO THAT? LET'S JUST ASK CEREBUS
OKAY BY ME.
YOU SETTLE IT, THEN. SHOULD WE GO THROUGH THE WOODS OR DOWN BY THE CREEK?
CEREBUS DOESN'T CARE...
THE CREEK.

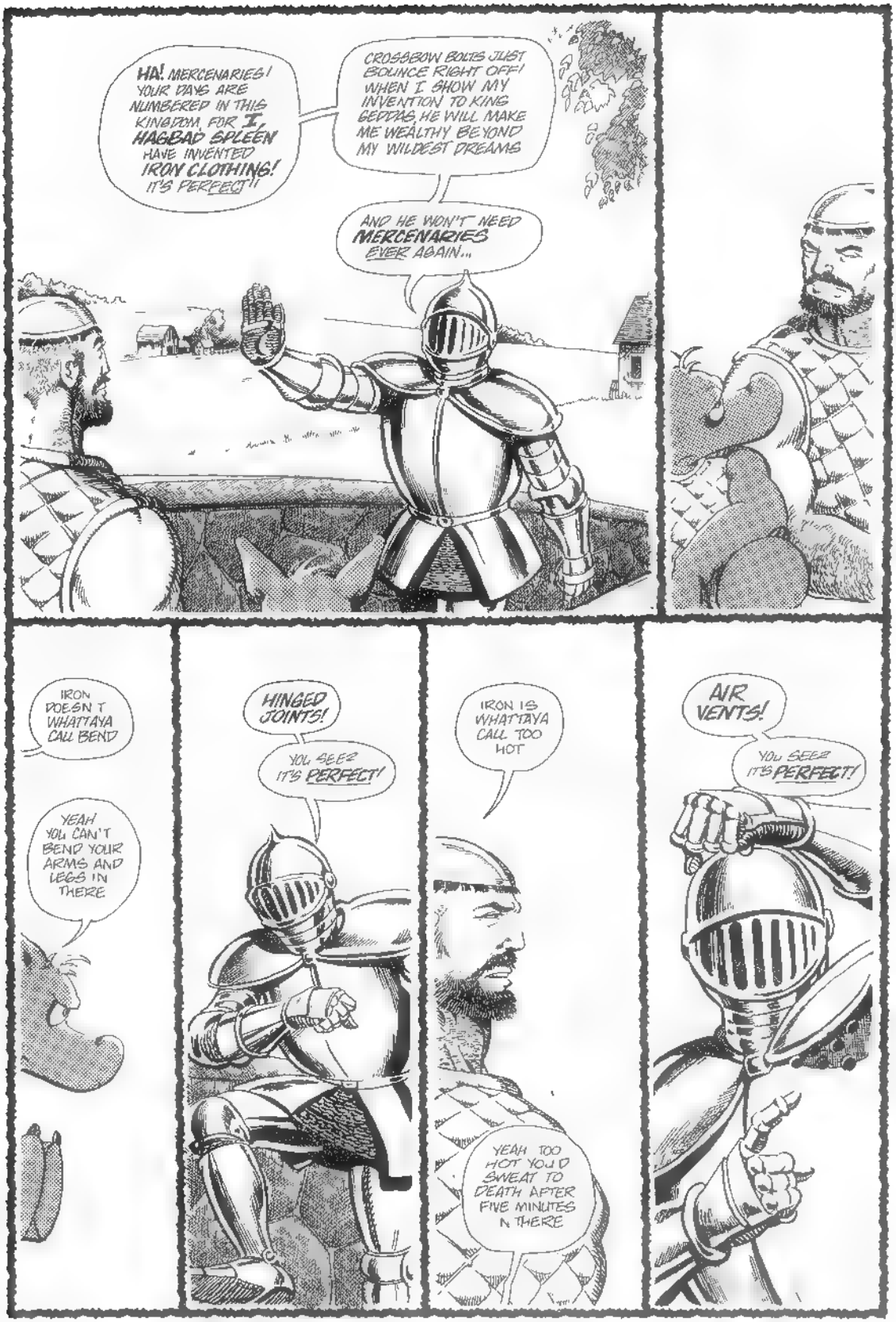

GOOD! ALL RIGHT. THAT'S GOOD. WE'LL GO BY THE CREEK.
FINE! FINE! GO BY THE CREEK. I DON'T CARE!! DO WHATEVER YOU WANT!!
BO?
BO. WHERE ARE YOU GOING...?
BO!
I'LL BE BACK IN A MINUTE, CEREBUS ...

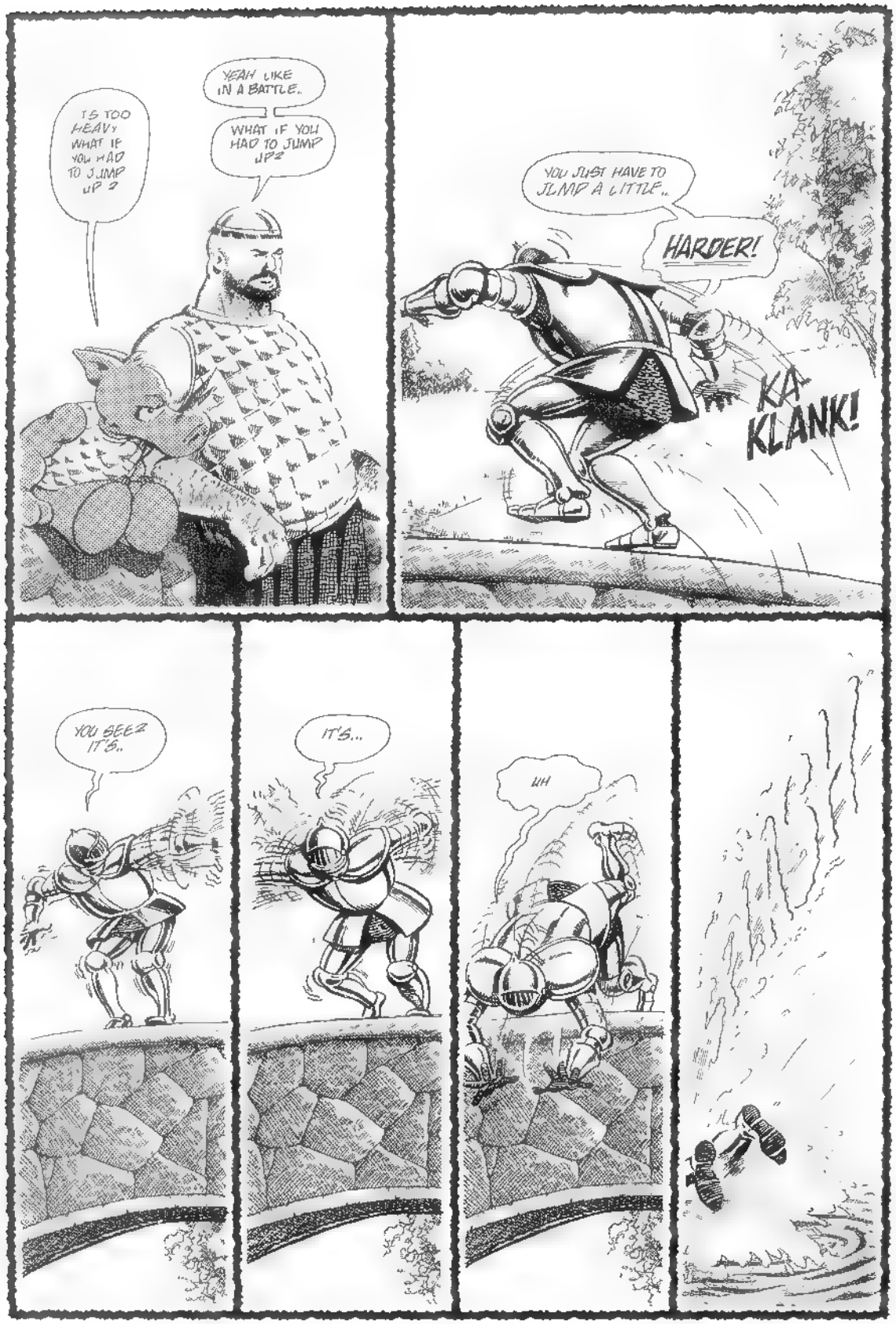
WHERE ARE YOU GOING?
BACK TO THE FORT! YOU KNOW EVERYTHING, YOU GO AND GET THE MERCENARIES
COME ON! YOU'VE GOTTA COME. YOU'RE BETTER AT DEALING WITH THOSE MANIACS THAN I AM.
I MEAN IT ISN'T JUST ANYBODY WHO CAN RELATE TO AN IDIOT ON AN EQUAL BASIS...
HAR. HAR. HO. HO. IT IS TO LAUGH, SCOTT. HO. HO.
NOW, LET'S GO! QUIT BEING SUCH A BABY!
IF I'M A BABY, YOU'RE A FETUS!
WELL YOU'RE A ZYGOTE!
YOU'RE A SPERM!!
YOU'RE AN EGG!!
I'D RATHER BE AN EGG THAN AN EGGHEAD!!
LOOK! THIS IS REALLY EMBARRASSING. CEREBUS IS GONNA THINK WE ARGUE LIKE THIS ALL THE TIME
WE DO ARGUE LIKE THIS ALL THE TIME...
NO WE DON'T!
YES WE DO...

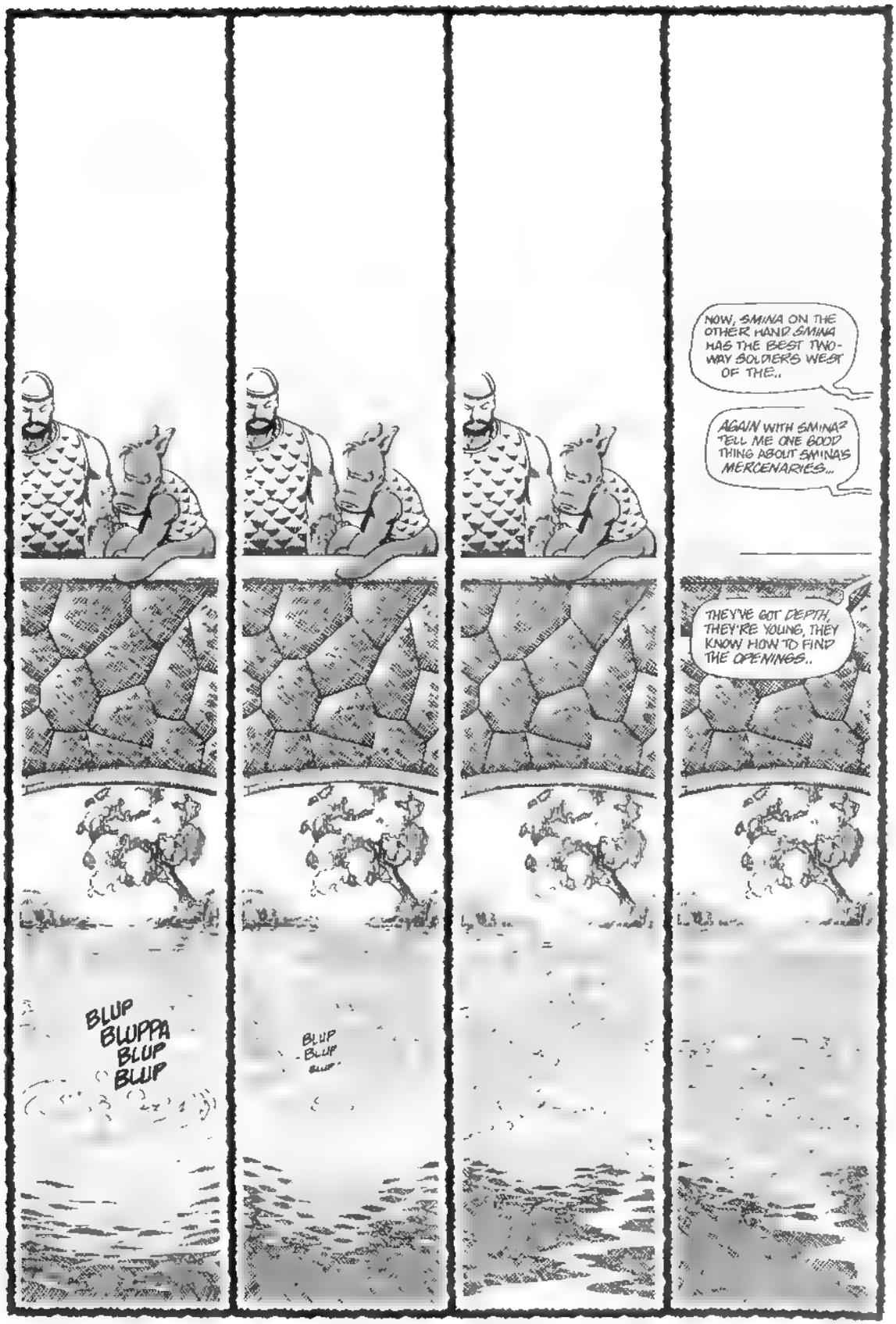

THE INVENTION OF PLATE ARMOUR IN THE CITY OF ESHNOSOPUR IN THE YEAR 1456 ENDED THE PRE-EMINENCE OF THE CROSSBOW AS AN UNSTOPPABLE OFFENSIVE WEAPON...
...IT WAS NOT, HOWEVER, THE FIRST TIME THAT PLATE ARMOUR HAD BEEN INVENTED...
The First Invention of Armour
1404
NG KRANG KANG SPANG SPANG
TING TING

SPTANG!
TWANG


LOOK BEAR, ALL CEREBUS IS SAY NG IS THAT RESS' TROOPS HAVEN'T GOT STRENGTH DOWN THE M.DDLE.
YOU CAN HAVE ALL THE POWER IN THE WORLD BUT IF A DEFENSIVE FORCE CAN PUNCH HOLES IN YOUR FRONT LINE.
OKAY, OKAY BUT-- LOOK AT THEIR RECORD OVER THE LAST TEN WHATAYACALL CAMPAIGNS
OH, SURE . AND THE SEPRAN EMPIRE PLOWED THROUGH TO UPPER FELDA AT ONE TIME..
CEREBUS ISN'T TALKING ABOUT TEN CAMPAIGNS AGO, CEREBUS IS TALKING ABOUT NOW.
I HAVE ONLY ONE TH NG TO SAY TO THAT COMMANDER HAWERT
TOO OLD
'TOO OLD' TOO OLD YOU TH NK EVERYONE 'S TOO OLD. NOW IF..
KLANKA KLANKA KLANKA


HA! MERCENARIES! YOUR DAYS ARE NUMBERED IN THIS KINGDOM, FOR I, HAGBAD SPLEEN HAVE INVENTED IRON CLOTHING! IT'S PERFECT!!
CROSSBOW BOLTS JUST BOUNCE RIGHT OFF! WHEN I SHOW MY INVENTION TO KING GEDDAS, HE WILL MAKE ME WEALTHY BEYOND MY WILDEST DREAMS
AND HE WON'T NEED MERCENARIES EVER AGAIN...
IRON DOESN'T WHATTAYA CALL BEND
YEAH YOU CAN'T BEND YOUR ARMS AND LEGS IN THERE
HINGED JOINTS!
YOU SEE? IT'S PERFECT!
IRON IS WHATTAYA CALL TOO HOT
YEAH TOO HOT YOU'D SWEAT TO DEATH AFTER FIVE MINUTES N THERE
AIR VENTS!
YOU SEE? IT'S PERFECT!


IS TOO HEAVY WHAT IF YOU HAD TO JUMP UP ?
YEAH LIKE IN A BATTLE..
WHAT IF YOU HAD TO JUMP UP?
YOU JUST HAVE TO JUMP A LITTLE..
HARDER!
KA-KLANK!
YOU SEE? IT'S..
IT'S...
UH


BLUP BLUPPA BLUP BLUP
BLUP BLUP BLUP
NOW, SMINA ON THE OTHER HAND SMINA HAS THE BEST TWO-WAY SOLDIERS WEST OF THE..
AGAIN WITH SMINA? TELL ME ONE GOOD THING ABOUT SMINA'S MERCENARIES..
THEY'VE GOT DEPTH, THEY'RE YOUNG, THEY KNOW HOW TO FIND THE OPENINGS..

# TERRY AUSTIN

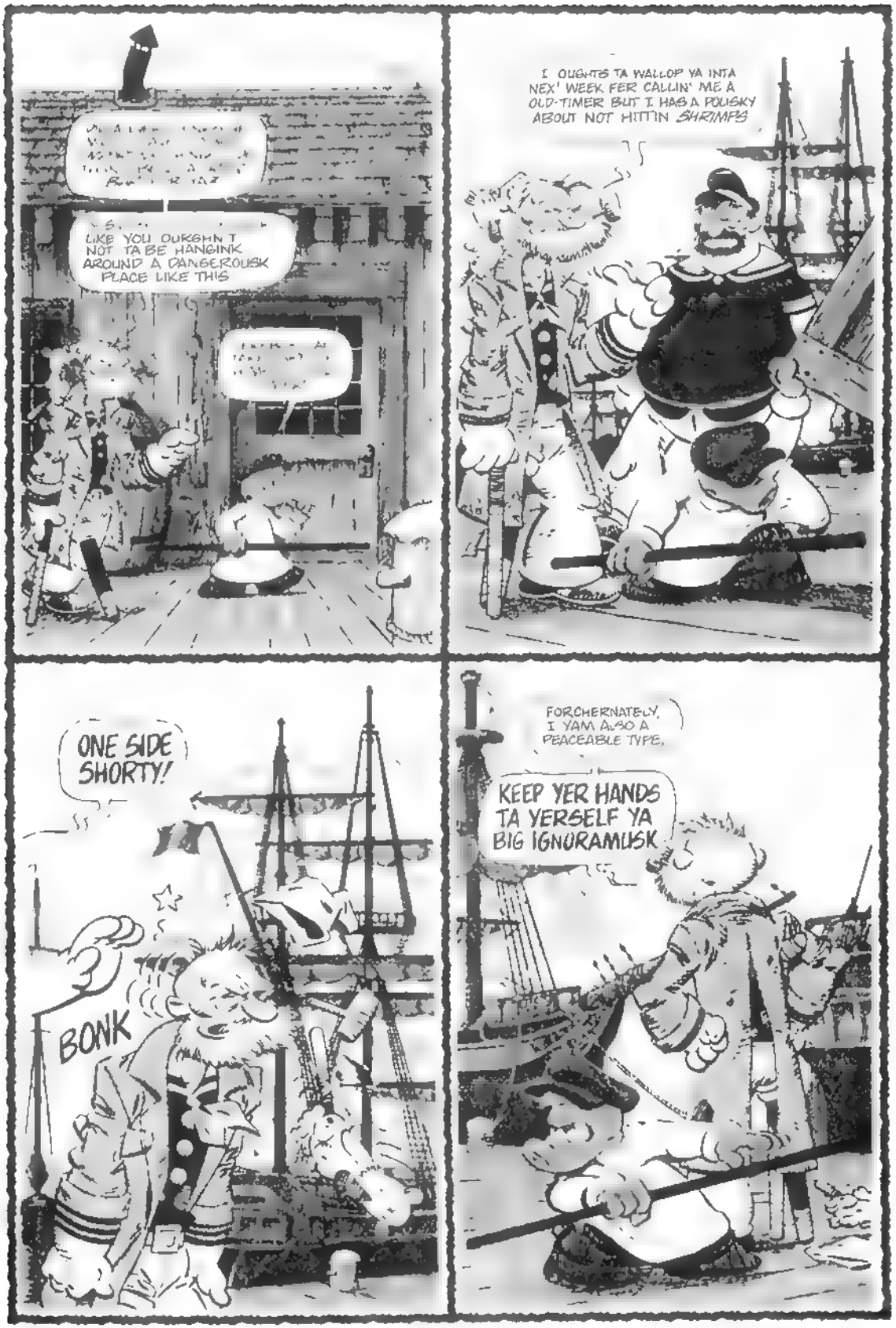
Terry is known for drawing Popeye into the backgrounds of comic book pages. Fortunately they are usually pages he is working on so no one gets upset.

Terry got the pages with border tape, lettering, finished Cerebus figures and roughed in Popeye and Bluto figures. All of Squinteye's costume detail, wooden leg and dead jeep were Terry's innovations pencil and ink.

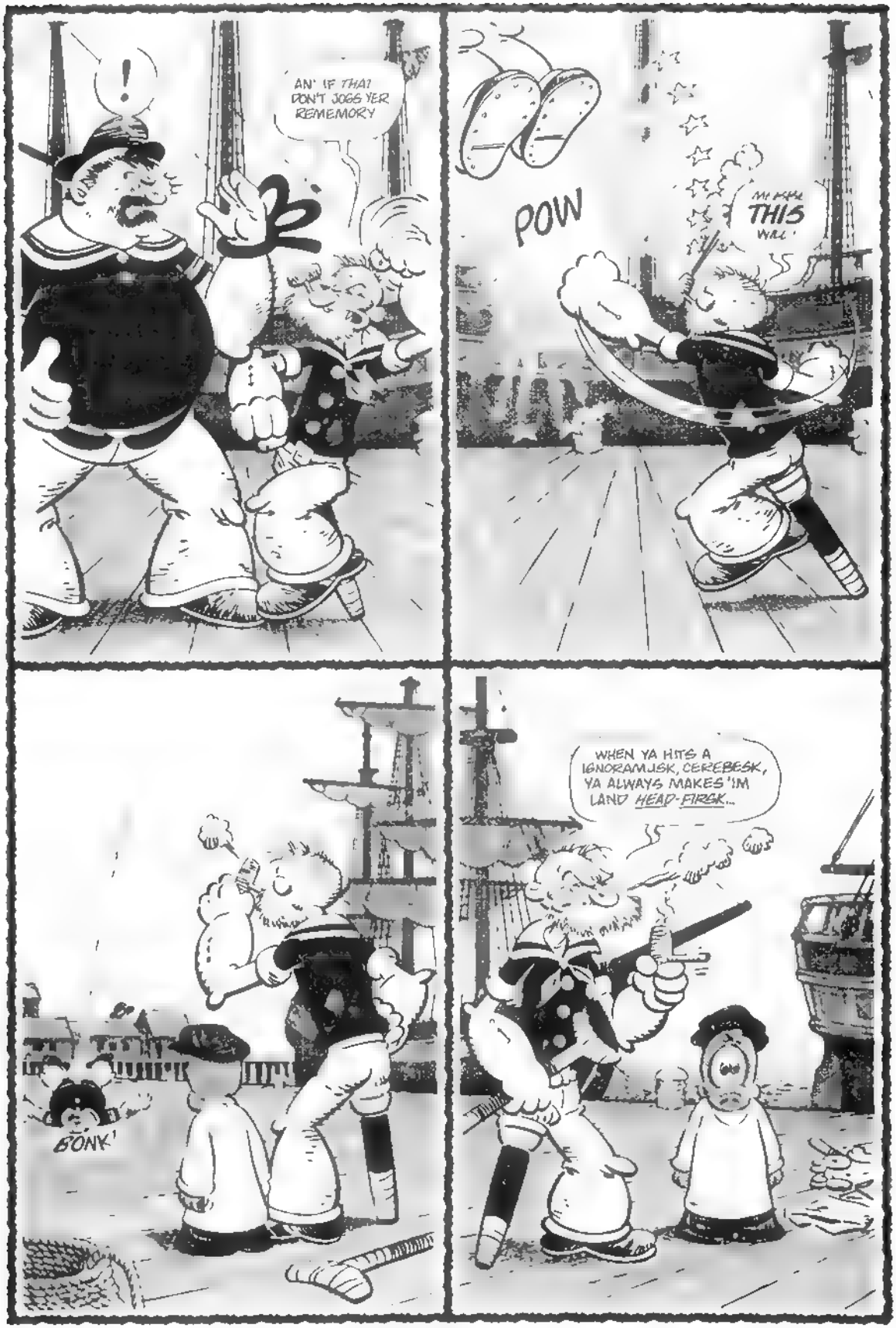
Quite simply, Terry is the best, cleanest and most versatile inker in the business Period.

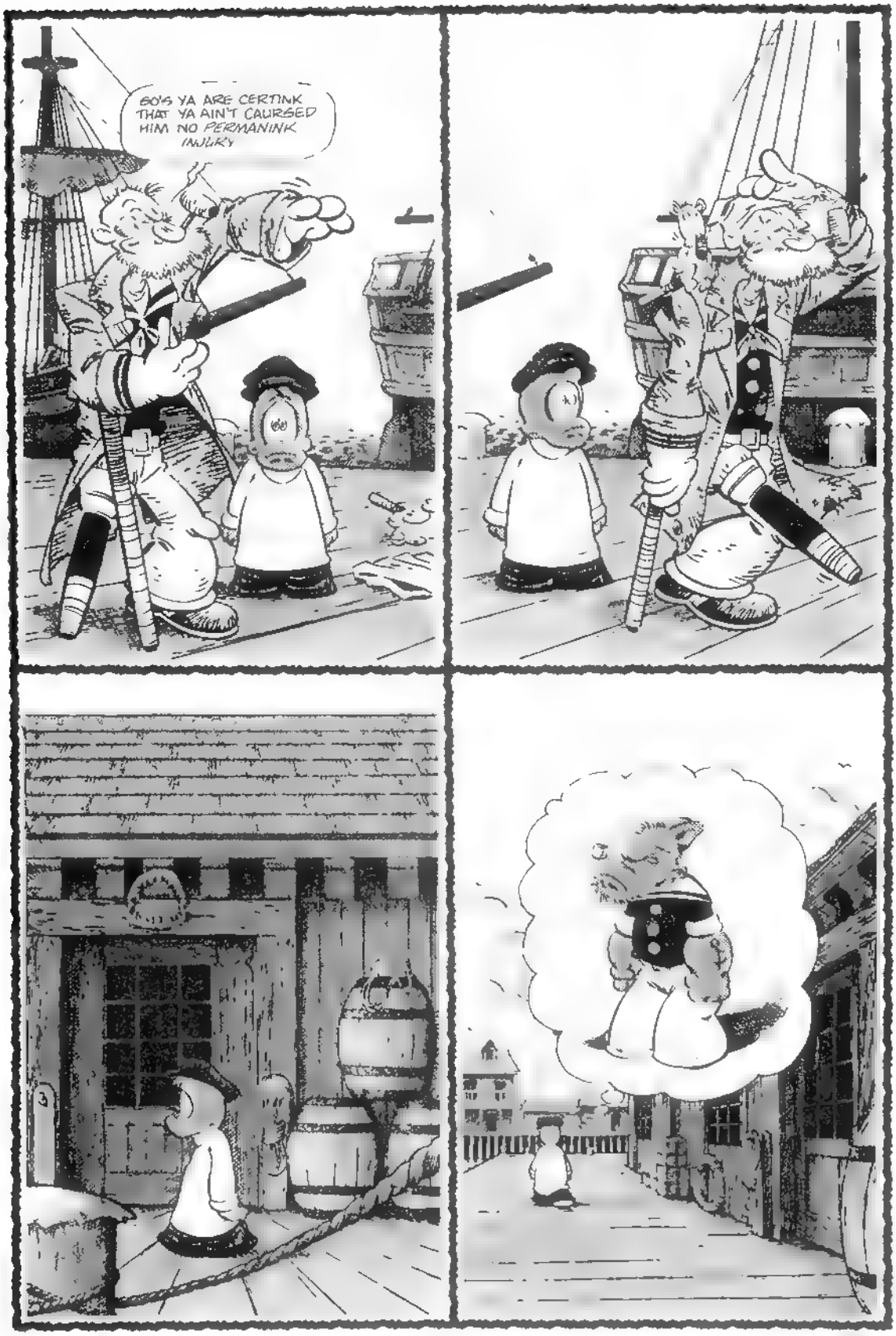
Gerhard did everything else, but his love of the sea slowed him down to about a half page a day pace. He's such a Spunky.

Squinteye
the sailor
LOOKING FOR SQUINTEYE
I HASN'T
WHAT DOES YA WANT 'IM
CEREBUS HEARD THAT HE'S THE STRONGEST SAILOR WHO EVER LIVED
CEREBUS WANTS HIM TO PROVE IT BY BENDING THIS


LIKE YOU OUGHTN T NOT TA BE HANGINK AROUND A DANGEROUSK PLACE LIKE THIS
I OUGHTS TA WALLOP YA INTA NEX' WEEK FER CALLIN' ME A OLD-TIMER BUT I HAS A POLISKY ABOUT NOT HITTIN SHRIMPS
ONE SIDE SHORTY!
BONK
FORCHERNATELY, I YAM ALSO A PEACEABLE TYPE,
KEEP YER HANDS TA YERSELF YA BIG IGNORAMUSK

HEY DID YOU CALL ME A IGNORAMOUS?
I'D A CALLED YA A BIG OX BUT I DON'T WISHK TA INSULK NO REAL OXES
I'M GONNA REMEMBER YOU, WISE GUY!
SPLAT
?
IF YA WANTS TA REMEMBRY ME MEBBE I KIN ASSISK YA
WATCH ME ZA SONNY T'S A PRICELESS AIRLOOM WHICH I SHOULDN ORTER'VE GET SERLED )
HEY!


!
AN' IF THAT DON'T JOGS YER REMEMORY
POW
ME HEAD THIS WAY!
BONK!
WHEN YA HITS A IGNORAMUSK, CEREBESK, YA ALWAYS MAKES 'IM LAND HEAD-FIRSK...


SO'S YA ARE CERTINK THAT YA AIN'T CAURSED HIM NO PERMANINK INJURY

# WILL EISNER

**The** Will Eisner. I didn't want to take up too much of his time, so I pencilled the splash page, Gerhard inked it and I lettered it. Then I laid out and lettered the whole story and pencilled and inked the Cerebus figures. Please, Mr. Eisner, all you have to do is tighten up Dolan and the Spirit in pencil.

When the story came back, Dolan and the Spirit were fully inked, as well as most of the window on page two panel one, a lot of the bric-a-brac on page three and the last two panels of the story.

Inside was a very nice note saying he was sorry he spoiled the fun I would have had inking him, but that he felt like a kid again and got carried away.

Gerhard did the backgrounds over my rough layouts

Will Eisner has spent decades proving that this art form, this sequential narrative, can aspire to and achieve the level of capital "A" art. With Will Eisner's Quarterly, Life on Another Plant and, most particularly, A Contract With God, he continues to show us, **all** of us, the way.

IT WAS A NIGHT LIKE THIS, THE FIRST TIME I SAW THE POPE FIVE YEARS AGO. IT WAS.
OF COURSE, HE WASN'T THE POPE *THEN*. JUST A LITTLE GRAY LOUDMOUTH NAMED
IT WAS MY JOB TO SWEEP UP IN RIFF "*SHOW NO MERCY*" DOLAN'S OFFICE BACK THEN.

HE WAS TELLING CEREBUS THAT HE HAD TO PAY A TWO CROWN FINE OR SPEND THREE NIGHTS IN THE GARRISON TOWN LOCK-UP.
CEREBUS TOLD HIM, IN NO UNCERTAIN TERMS THAT HE WASN'T GOING TO JAIL JUST BECAUSE SOME FARMER HAD GOT HIS NOSE BROKE BY SLAMMING IT REPEATEDLY INTO CEREBUS' FOOT...
NOW, DOLAN, HE HAD THIS FREELANCE STRONG ARM HE KEPT AROUND THE PLACE, A FELLA WHAT CALLED HIMSELF THE SPIRIT OR THE WRAITH OR SOME SUCH
HE WAS BIG AS A PRIZE BULL AND ALMOST AS SMART. SOME SAID, THO I DON'T RECOLLECT ANYONE TELLING 'IM THIS TO 'IS FACE
"CELL NUMBER THREE" SAYS DOLAN "GET HIM OUT OF HERE."
I FIGURE CEREBUS MUST BE SENSITIVE ABOUT HIS HEIGHT, BECAUSE WHEN THE BIG GUY SAID, "LET'S GO, SHORTY..."

THE SOUND OF CEREBUS' FOOT MAKING CONTACT WITH THE SPIRIT'S KNEE WAS LIKE DRY KINDLING HITTING A BONFIRE...
IT ALSO BROUGHT HIM A FOOT AND A HALF CLOSER TO THE FLOOR.
THE SPIRIT? WELL, HE JUST WOUND UP WITH A PUNCH HE USED TO SAVE FOR PUTTING FIST-SIZED HOLES IN TWO-BY-FOURS AT THE CARNIVAL...
IT TOOK OUT THE LAST SEVEN WEEKS WORTH OF PAPER-WORK ON DOLAN'S DESK...
...BUT NOT CEREBUS.

THEY CONTINUED BASHING EACH OTHER WITH FURNITURE AND PUTTING HOLES IN THE PLASTER A WHILE...
AND THEN IT WAS ME WHO CALLED A HALT TO THE PROCEEDINGS...
...BY PAYING CEREBUS' FINE MYSELF. DOLAN WASN'T TOO PLEASED, OF COURSE.
YE FINES
THE SPIRIT WAS BESIDE HIMSELF, AND CEREBUS, OF COURSE, HE JUST LEFT WITHOUT SO MUCH AS A THANK-YOU. WHICH WOULD PROBABLY HAVE BOTHERED SOME FOLKS
BUT I'VE BEEN KEEPING THINGS CLEAN FOR A LOT OF YEARS...
WILL EISNER
...AND IF THERE'S ANYTHING I DON'T NEED IT'S A LOT OF EXTRA WORK...

# FRIENDS OF CEREBUS FAN CLUB

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$40 per page

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CEREBUS 30: 3,4,5,6,7,8,10,11,13,14,15,16,17,18,19
CEREBUS 31: 2,3,4,5,6,7,8,9,16,17,18
CEREBUS 32: 2,6,7,9,12,14,15,16
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CEREBUS 66: 1,2,5,6,7,8,9,16,17,18,19,20
CEREBUS 67: 1,2,3,6,9,13,14,19
CEREBUS 68: 1,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19
CEREBUS 69: 1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20

# BACK ISSUES

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*Cerebus 28, 33, 40-42, 50 - $2.00 each*
*Cerebus 51, 53, 54, 57-70 - $1.50 each*

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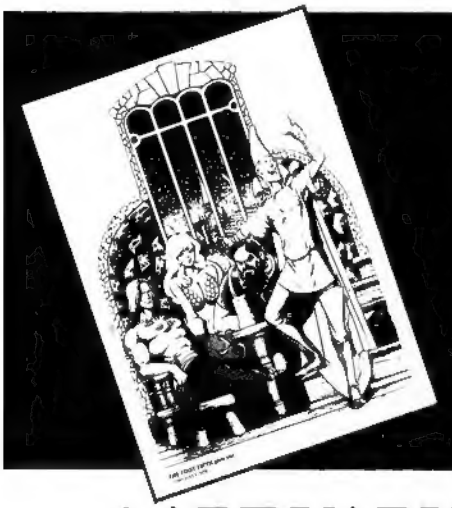

# THE FIRST FIFTH

**The First Fifth (the title refers to the first sixty issues of the 300 issue Cerebus series) consists of six black and white prints (one a month for six months), each representing a ten issue span in the book's continuity. Each print will measure 11" x 17" and be limited to one hundred copies signed and numbered by Gerhard and me.**

**Print number one, representing Cerebus #'s one through ten will feature Cerebus, Bran Mak Mufin, Red Sophia, Elrod and K'cor. It will be released in early March.**

**The cost of the series is $110.00 (US) payable in advance by March 30.**

**There will also be a limited edition of the prints (30) hand-coloured by Gerhard and signed and numbered by Gerhard and me at $60.00 per print or $300.00 for the series (payable in advance if you wish to reserve the same number of each print).**

SEND TO:

# AARDVARK-VANAHEIM INC.

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